

Report

Spring 1990

Editor, Gary Corcoran, Music Department, Pittsburg State University, Pittsburg, KS 66762

FROM THE PODIUM

Plans for the 1991 CBDNA national convention are proceeding at an increasingly fast pace. I have submitted a preliminary schedule of events to the board, and I am currently waiting for suggestions. As soon as I receive them (please, board members), I will submit a revised schedule to all Past Presidents for their suggestions and / or approval. When I have gotten as much "input" as possible, I will give the final draft to Gary Hill so that he can start to schedule each event.

As you all know, the **1991 National Convention** will be held in **Kansas City, Missouri**, on **February 20-23, 1991**. Gary Hill, Director of Bands at the Conservatory of Music, University of Missouri-Kansas City, will be our host. He has excellent facilities and is looking forward eagerly to serving the members of our organization.

The **50th Anniversary** of the College Band Directors National Association will be dedicated to our founder, **Dr. William D. Revelli**. As I told you in a prior issue of the *Report*, my first action in preparation for the convention was to invite Dr. Revelli to be Guest of Honor and to serve as our banquet speaker. It is only fitting that this great man should give us his vision of our profession during the celebration of the 50th Anniversary of the organization founded by him. I spoke to him about this only a few days ago at the American Bandmasters Association Convention held in Urbana, Illinois. He was thrilled with the invitation and is looking forward very much to sharing his thoughts with us about CBDNA's past, present and future.

To share their insight into the life and music of Percy Grainger, John Bird, Keith Brion and Frederick Fennell have been invited to give a series of informative lectures. Dr. Fennell's interpretation of *Lincolnshire Posy* will be the focus of both a lecture and a concert.

I am happy to report that one of our commissioned works is already finished and is on its way to the printer. Stephen Dodgson has written a 21-minute work for full symphonic instrumentation entitled, *Flowers of London Town*. The word "flowers" refers to the children in William Blake's poem "Holy Thursday," taken from *The Songs of Innocence*. The poem speaks of children marching into St. Paul's Cathedral, "the hum of the multitudes," "the voice of song," and "harmonious thunderings." The musical realization of these phrases contains an introduction, a long and involved scherzo, and a rhythmic march that dies away to a wispy, pianissimo ending. Our composer has written a virtuoso show piece that is a major addition to the repertoire.

Dodgson's reputation as a composer is such in England that Novello has already accepted the composition for publication. By the time of its premiere in 1991, it will be in print and ready for sale in Kansas City (the Lord and the engravers willing). The accessibility of both scores and parts to our membership at the convention is exciting. This happened only once before — with our Davidovsky commission.

I just performed a challenging work written by Dodgson for clarinet and winds, with Dr. Robert Spring on clarinet. Dr. Spring, one of our faculty at ASU, played marvelously, and the work was well received by audience and performers alike. Dodgson's works have been performed on several of our faculty concerts this year

without any of the performers knowing of the band commission. When one of the faculty was told of the CBDNA commission, he congratulated us on our selection of composers.

Remember, this exciting band work will receive its premiere at our "50th Anniversary CBDNA Convention" in the "Heartland of the USA," Kansas City, MO.

Rodney Rogers is hard at work on his commission. It will be ready in the Fall at the beginning of the first semester. His well-known work, "Prevailing Winds," is now available for purchase in published form. In spite of its length and complexity, it has been engraved with a large, beautiful full score and added to the new Composer's Editions distributed by Jenson Publications, Inc.

The Barlow Foundation of Provo, Utah has set up an international competition, to be adjudicated in July of 1990, for the purpose of stimulating the production of serious band music by talented composers throughout the world. A major prize of \$10,000 assures an outstanding selection of music from which the distinguished panel of judges (one of whom will be Joseph Schwantner) will pick a winner. To recognize the time and effort of the Foundation to promote the composition of music for the concert band, I have agreed to feature the contest-winning work on one of the convention concerts. The Foundation in turn has agreed to send Joseph Schwantner to the convention to present the \$10,000 prize to the winner at the concert. For more information on the \$10,000 Barlow International Competition for Concert Band / Wind Ensemble Music (the deadline for submission of music is July 1, 1990), write to:

Barlow International Competition, 1990
Harris Fine Arts Center
Brigham Young University
Provo, UT 84602

From the foregoing, I am sure you can see that our 1990 convention will feature a great number of major additions to the ever-growing band repertoire. **CBDNA, Kansas City, is the place to be in 1991.** (I haven't even told you everything yet. There are surprises in store, including some astounding "freebies.")

This year, I have been able to visit two of our divisional conventions, the ones at the University of Oklahoma, and at the University of Minnesota. Both conventions were well-attended and had a plentiful supply of fine concerts and clinics. Congratulations to Gene Thrailkill and Bill Wakefield in Oklahoma, plus "Mighty" Johnson and Frank Benciscutto in Minnesota, for being such gracious and efficient hosts.

I am sorry that I cannot attend all of this year's divisional conventions, but I do have to show up at my own school once in a while to collect my paycheck. I have received a schedule of events from all the rest. They look superb. Our membership is at its highest point ever, and I sense a tremendous amount of enthusiasm for all of our projects in CBDNA. Let us keep this momentum building toward our **50TH ANNIVERSARY CONVENTION (Kansas City, Missouri, February 20-23, 1991).**

Richard E. Strange, President

Minutes for 1989 CBDNA Board of Directors

Hilton Hotel — Chicago, IL
Friday, December 15, 1989 8:30 a.m.

President Elect Ray Cramer called the meeting to order at 8:30 a.m. in the Hilton Hotel in Chicago. Members present were: Richard Strange, Craig Kirchhoff, W.J. Julian, John Wakefield, James Croft, John Thrasher, Ray Cramer, Miles Johnson, Gary Hill and Larry Gookin.

BUDGET / MINUTES

Richard Floyd presented a financial report for the past fiscal year and requested permission to change the second signature on the Dreyfuss Liquid Assets account from Don Hunsberger to Jerry Junkin.

Motion: To approve the requested signature change. (Ray Cramer — Seconded by Gary Hill) Motion passed.

Copies of the minutes from the 1989 National Conference Board Meeting were reviewed.

Motion: To approve the minutes. (Miles Johnson — Seconded by Richard Strange) Motion passed.

DIVISION REPORTS

A. *Eastern* — John Wakefield stated that the Eastern Division Conference would take place on March 1-3 at Syracuse University. It will be held in conjunction with the New York State Band Directors Association. A Divisional Newsletter is being prepared for distribution and other steps are being taken to enhance communication within the division.

B. *Southern* — The Southern Conference will be held at Florida State University on February 1-3. The meeting will be combined with the Southern Division of the National Band Association. Larry Rachleff will be the guest conducting clinician. Report given by Jim Croft.

C. *North Central* — Miles Johnson reported that the North Central Division Conference is scheduled for February 23-25 on the University of Minnesota campus. The theme for the conference will be "Celebrating Our Young Musical Heritage." Master Clinics in conducting will be held, and Frederick Fennell will be guest of honor. Miles also made note of the formation of the Minnesota Bandmasters Association and the establishment of the Minnesota Project. This activity will address the crisis of music within our schools and will take action to protect instrumental music in the schools.

D. *Southwestern* — Gary Hill informed the board that the Southwestern Division Conference will be hosted by the University of Oklahoma on February 1-3. Topics for the many sessions include electro-acoustic music, assessment procedures for conducting classes, a biography of Gordon Jacob, the music of Vaughan Williams, plus panel discussion on repertoire. Stan DeRusha and Jim Froseth will be guest clinicians.

E. *Western / Northwestern* — John Thrasher and Larry Gookin shared the report for the final two divisions, since they will be holding a joint conference. The dates will be March 22-24 in Reno, Nevada. Many university groups will be featured including the University of Melbourne from Australia and an intercollegiate wind band conducted by John Bourgeois.

CBDNA REPORT

Gary Corcoran provided an update on the *Report*. Deadlines for copy will remain June 1, October 1, and March 1. Gary expressed concern regarding the availability of sufficient copy for each issue. There is going to be an attempt to include "State by State" reports in future issues.

UNIVERSITY OF COLORADO CONDUCTING SYMPOSIUM

Allan McMurray addressed the board regarding the CBDNA Conducting Symposium that has been held on the University of Colorado campus the past two summers. Sixty-three CBDNA members representing 23 states have participated in the first two years of the program. The 1990 dates will be June 11-16 and Allan requested \$1,000 from the CBDNA National treasury to assist with

the expenses of the workshop.

Motion: That \$500 be awarded to the University of Colorado for the 1990 Conducting Symposium. The conditions would remain the same as in 1989.

NEW BOARD MEMBER

President Richard Strange welcomed Craig Kirchhoff, newly elected vice president to the board.

COMMISSIONING REPORT

Both Steven Dodgson and Rodney Rogers have accepted commissions for the 1991 National Conference. In both cases, half of the commission fee has been paid.

Dodgson's piece is expected to be 20-21 minutes in length and will be published by Novello. The published score and parts will be available prior to the 1991 National Conference.

Rogers has begun preliminary sketches on his composition.

1991 NATIONAL CONVENTION

Richard Strange presented a first draft of the 1991 program and reviewed the current status of all plans. He requested feedback from all board members within three weeks regarding the proposed program. Emphasis for the conference will focus on Percy Grainger, Frederick Fennell, and a variety of conducting sessions. Don Hunsberger is looking into the possibility of the Eastman Wind Ensemble being in Kansas City for the conference.

The 50th Anniversary of the organization will be observed, and there will be an effort to have the past presidents heavily involved.

Some concerns were expressed regarding the number of concerts and it was agreed that possibly fewer concerts would be in order.

President Strange also requested input on the following:

1. the value of having a past CBDNA commission on each concert
2. suggested topics for clinic sessions
3. recommendations for membership on ad hoc committees
4. items at the Division Conferences that were particularly successful
5. suggestions and ideas on how to address the current crisis in public school music education

Gary Hill, who will serve as local host, presented an overview of the conference facilities, hotel, concert halls and meeting space.

CBDNA JOURNAL

An update on the status of the *Journal* was given by Jim Arrowood and Tom Duffy. The next issue, to be published shortly, will be produced "in house" by Tom Duffy. It is estimated that cost will be reduced by approximately half. In addition, the production schedule will be shortened, and the *Journal* will be distributed in a more timely fashion. Once new operations are set, it will also be possible to provide reprints of all issues upon request.

1993 NATIONAL CONFERENCE

Ray Cramer announced that the 1993 National Conference will be held in Columbus, Ohio, on the campus of the Ohio State University. Craig Kirchhoff will serve as host. A new Performing Arts Center will be completed by that time, and the facilities will provide a variety of options for sessions and concerts. The time frame will be approximately the third week in February.

FORUM

Ray Cramer asked all division presidents to be prepared to give a brief report during the Friday afternoon Forum.

COMMISSIONING COMMITTEE

Ray Cramer discussed plans for the newly established Commissioning Committee and outlined how this body would interact with the board.

There was a call for more business. There being none, the meeting adjourned at 11:30 a.m.

SOUTHERN DIVISION

James Croft, President

A terrific program featuring some truly outstanding performances, some marvelously prepared clinics, several stimulating panels, a top-flight research session and the traditionally inspiring film sessions marked the 1990 CBDNA / NBA Southern Division Conference in Tallahassee, February 1-3, at Florida State University.

The sessions of the conference that clearly generated the unanimous admiration of all were Larry Rachleff's conducting clinics with the FSU Wind Orchestra. His observations, demonstrations and perceptions were uniformly captivating.

Performances that ranged from university (University of Alabama, Gerald Walker; Appalachian State University, William Gora; Morehead State University, Richard Miles) and high school (Vero Beach High School, Florida, James and Sheila Sammons; Grissom High School, Huntsville, Alabama, William Connell) to middle school (Elkhorn, Frankfort, Kentucky, Ed Wasson) and a community band (Tara Winds, College Park, Georgia, David Gregory) were supplemented by the host ensembles and jazz ensembles from Florida A&M University, Lindsey Sarjeant and FSU, Bill Kennedy, directors.

Don Morris, Baptist College (Charleston, SC), presented a very informative session on his research of Vincent Persichetti's wind music. Joe Kreines, ardent champion of Percy Grainger, delivered a stimulating lecture clinic on Grainger's "elastic scoring" works, and Carl Bjerregaard presented a "tour de force" with his FSU Chamber Winds, that focused on the less well-known wind works for that ensemble.

Tom Frascillo (University of Southern Mississippi) chaired an interesting session that found favor with those concerned about the young teacher and his / her problems, while Dave Waybright (University of Florida) brought together a splendid panel that discussed the core band literature (not the corps band — sorry).

A rather sparsely attended but enthusiastic group gathered for a luncheon business meeting where candidates for Vice President, Dennis Johnson (Murray State University, KY) and Dennis Zeisler (Old Dominion University, VA) were presented.

The conference adjourned for a fine clinic concert by Jim Croft's FSU Symphonic Band as they wound up two jam-packed days of band business with a "Salute to Henry Fillmore" using all the resources that could be found to sustain Uncle Henry's stylistic legacy.

The 1992 convention will be held in Atlanta. President-elect, Bill Gora, will be assisted by local host Jack DeLaney (Emory University) as they begin the long-range plans for dates and programs.

The following programs will surely be of interest to those who were unable to attend:

VERO BEACH HIGH SCHOOL SYMPHONIC BAND

James Sammons, Conductor

Sheila Sammons, Conductor

The Crosley March	Henry Fillmore
Marche Militaire Francaise	Camille Saint Saëns (Hindsley)
From Foxen's Glen	F.H. McKay
A Jubilant Overture	Alfred Reed
Feierlicher Einzug	Richard Strauss (Spinney)
God Bless the USA	Lee Greenwood (Holmes)
	Danny Daniels, Soloist
The Stars and Stripes Forever	John Philip Sousa

UNIVERSITY OF ALABAMA WIND ENSEMBLE

Gerald Welker, Conductor

Gollum, from <i>Lord of the Rings</i>	Johan De Meij
Symphonietta voor Blaasinstrumenten	Willem Van Otterloo
Prevailing Winds	Rodney Rogers
Scherzo	Patrick Zuk

ELKHORN MIDDLE SCHOOL CONCERT BAND

Ed Wasson, Conductor

Fanfare Ode and Festival	Bob Margolis
The Headless Horseman	Timothy Broege
Stone Images	Sydney Hodkinson
Fantasy on a Fanfare	John Edmondson
Prelude and Dance	Elliot Del Borgo

VIRGIL I. GRISSOM HIGH SCHOOL SYMPHONIC BAND

William Connell, Conductor

Symphonic Movement	Vaclav Nelhybel
Passion in Paint	Henri Rene (Werle)
Concerto, Op. 4, No. 5, in F	G.F. Handel (Werle)
	Jenny Jones, Heather Seay, Katie Bowman Marimba Soloists
Toccat and Fugue in D Minor	J.S. Bach
California Jubilee	Roger Nixon
Irish Tune from County Derry and Shepherd's Hey	Percy Grainger

APPALACHIAN STATE UNIVERSITY WIND ENSEMBLE

William Gora, Conductor

Scherzo for Band	Gioacchino Rossini
Colonial Song	Percy Grainger
Concerto for Piano and Winds	William Harbinson
	Allen Kindt, Piano
La Creation du Monde	Darius Milhaud
Konzertstücke in F, Op. 113	Felix Mendelssohn
	Lynn Sander-Beebe, Clarinet Jon Beebe, Bsoon
The Deathtree	David Holsinger
	Stephen Morschek, Bass

MOREHEAD STATE UNIVERSITY SYMPHONY BAND

Richard Miles, Conductor

Vividus	Ryuichi Nakamura
Australian Up-Country Tune	Percy Grainger
The Gum-Suckers March	Percy Grainger
Polarities	Frederick Fox
Fantasia di Concerto	Edoardo Boccalari
	Earle Louder, Euphonium
The World is Waiting for the Sunrise	Lockhart-Seltz
Symphony No. 2, Finale	David Maslanka

TARA WINDS

David Gregory, Conductor

Lincolnshire Posy	Percy Grainger
I. Lisbon	
II. Horkstow Grange	
III. Rufford Park Poachers	
IV. Lord Melbourne	
Florentiner	Julius Fucik
"Polacca" from Second Concerto for Clarinet	C.M. von Weber
	Kenneth Beard, Andrea Chapman, Marcia Davis, Kathy Wilson, Clarinet Soloists
La Forza del Destino, Overture	Giuseppe Verdi
The Symphonic Gershwin	arr., Warren Barker
Elsa's Procession to the Cathedral	Richard Wagner

SUMMARY OF RESEARCH SESSION

Southern Division Convention
CBDNA / NBA, Tallahassee, FL
February 1, 1990

Prepared by:

JAMES BYO
School of Music
Louisiana State University

CBDNA / NBA Southern Division members were treated to five excellent presentations at the Research Session of the Tallahassee convention. Portions of presenters' abstracts are excerpted below.

Dr. Larry R. Blocher, associate professor of music and assistant director of bands at Morehead State University, evaluated college band instrumentalists' detection of performance errors in an attempt to determine a hierarchy, by difficulty, of common performance error types (articulation, dynamics, intonation, note accuracy, phrasing, and rhythm accuracy). The study also examined the effects conducting might have on subjects' ability to detect errors. Results indicated no significant difference in error detection performance across error types, and conducting did not affect error detection skills. Interestingly, subjects whose major instrument was a brass detected errors with significantly greater accuracy than non-brass playing subjects.

Deborah Capperella, doctoral candidate in music education at Florida State University, reported on the use of computer technology in helping to better define elements of the aesthetic experience in music. Instrumental music faculty and advanced graduate students listened to the Holst *Suite No. 1 in Eb* (first movement) and Schuman's *Chester Overture* while simultaneously manipulating a dial on the Continuous Response Digital Interface. The dial represents a negative / positive continuum along a 250 degree arc. Data, charted graphically, indicated levels of aesthetic responsiveness across time. Subjects then completed a questionnaire designed to estimate frequency, duration, and location of perceived aesthetic response for each selection. Results indicated that aesthetic responses were consistent during the Holst, clustering at some of the same places, with one collective peak experience represented by the highest dial indications. All subjects reported having at least one aesthetic experience; 48 percent had multiple aesthetic experiences. Subjects were in considerably less agreement for the Schuman. Ninety-six percent of all subjects reported that dial movement roughly approximated these experiences. It appears from this research that it might be possible to analyze elements of music at points where peak experiences occurred as a means of better understanding the aesthetic experience.

George Sparks, director of bands at the University of Southwestern Louisiana, presented "The Effect of Self-Evaluation on Musical Achievement, Attentiveness, and Attitudes of Elementary School Instrumental Students." Students were involved in a pre-experimental series of instructional sessions which were designed to analyze fundamental playing problems for each student, problem solve with each student, model correct and incorrect performance fundamentals for each class, and instruct in evaluation of these fundamentals. Following these sessions, brass instrumentalists received further instruction in the use of self-evaluation forms and began the self-evaluation phase of the study. Woodwind players received no further instruction in self-evaluation and thus served as a control group. Using student ratings and audio and video tape recordings, mid and post-experimental assessments of attitude and individual and group performance were conducted. Results indicated significant improvement (pre- to post-test) in the attitude of the self-evaluation group. There was no difference between control and experimental groups with regard to performance scores. Video tape analysis indicated greater on-task to hand position in the experimental group.

Two little known works for wind ensemble by Olivier Messiaen were the focus of research by David Nelson, director of bands at the University of New Orleans. *L'Ascension* is a four movement work for orchestra, the first movement of which is written for winds alone. Composed in 1933-34, this five and one-half minute movement is typical of early Messiaen in that the music is melodic, slow paced, and quasi tonal. *Un Vitrail et des Oiseaux* is a one-movement work, eight and one-half minutes in length, that is scored for 16 woodwinds, one trumpet, piano, and percussion. Translated as "The Stained Glass Window and the Birds," this 1986 creation illustrates Messiaen's fascination with birdsongs and his ability to hear certain chords and associate definite colors with them. The brief durations and reasonable technical demands of these two works may make them accessible to many wind ensembles.

There may be as many opinions about conducting as there are conductors; however, most agree on the critical importance of communicating nonverbally from the podium. The purpose of a study by Dr. Harry E. Price, associate professor of music at the University of Alabama, was to examine the effects of strict and expressive conducting on the opinions of eighth grade band members and their ensemble performances. The strict conductor condition included little body movement, expressive gestures or facial expressions, or group eye contact, while the expressive conductor condition had frequent body movement, expressive gestures, approving and disapproving facial expressions, and group eye contact. There was significantly more positive opinion about the expressive conductor. No significant difference was found between the performances under strict and expressive conductors as evaluated by band members, graduating undergraduate instrumental music education majors, and experienced adjudicators.

NORTH CENTRAL DIVISION

Miles Johnson, President

The North Central Division CBDNA / NBA Convention entitled "Celebrating Our Young Musical Heritage" was held February 23-25 on the campus of the University of Minnesota.

SOUTHERN ILLINOIS UNIVERSITY-EDWARDSVILLE SYMPHONIC BAND AND CHAMBER WINDS

Victor A. Markovich, Conductor

Jupiter, from *The Planets* Gustav Holst
Walking Tune Percy Grainger
(Simpson)

Premiere Performance

Premiere Rhapsodie for Clarinet Claude Debussy
(Mellott)

George Mellott, Clarinet

Buffalo Bill James Woodard

Commissioned by SIU-E Bands

Chester William Schuman

H. Robert Reynolds, Conductor

The Passing Bell Warren Benson
Gerona Pasodoble Santiago Lope
Percussion Interlude Randall Gindler
His Honor Henry Fillmore

UNIVERSITY OF MINNESOTA SYMPHONIC WIND ENSEMBLE

Frank Bencriscutto, Conductor

Fanfare Ron Nelson

Sensemaya Silvestre Revuektas
(Bencriscutto)

Pacific Celebration Soichi Konagaya

Toshiro Ozawa, Conductor

Suite for Violin and Wind Ensemble Gunther Schuller

*Young Nam Kim, Violin
Gunther Schuller, Conductor
Premiere Performance*

A Sussex Mummers Carol Percy Grainger

Miles Johnson, Conductor

... and the mountains rising nowhere Joseph Schwantner

Fest Romane Ottorino Respighi
(Schaeffer)

Circenses
October Festival
Stornello

KANAGAWA UNIVERSITY SYMPHONIC BAND

Toshiro Ozawa, Conductor

A Prelude to Applause Toshio Mashima

Methuselah II, for Percussion and Band Masaru Tanaka

Symphonic Jazz Suite Frank Bencriscutto

I. Blues

*Soloists: University of Minnesota Jazz Combo
Frank Bencriscutto, Conductor*

Prelude Kenjiro Urata

The Remains of the One Day Soichi Konagaya

Dionysiaques Florent Schmitt

Mars, from *The Planets* Gustav Holst

*Kanagawa University Symphonic Band and
University of Minnesota Wind Ensemble
Frederick Fennell, Conductor*

GREATER MILWAUKEE YOUTH WIND ENSEMBLE

Thomas L. Dvorak, Conductor

Smetana Fanfare Karel Husa

Toccata Marziale Ralph Vaughan Williams

Frederick Fennell, Conductor

Of Fire and Ice Anthony Iannaccone

Liturgical Dances David R. Holsinger

British Eighth Zo Elliott
(Luckhardt)

YOUNGSTOWN STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE

Leslie Hicken, Conductor

Sonata Octavi Toni Giovanni Gabrieli

Overture for Band Felix Mendelssohn

Dragons David D. Heuser

I. Winged Terrors
II. Crawling Lizards with Hell's Flame
III. In the Dragon's Wake

Um Mitternacht Gustav Mahler

GEN pour solo Saxophone-Alto Ryo Noda

James C. Umble, Alto Saxophone

UNIVERSITY OF NEBRASKA-LINCOLN WIND ENSEMBLE

Robert Fought, Conductor

Jay Kloeker, Conductor

Rocky Point Holiday Ron Nelson

Konzertmusik für Blasorchester, Op. 41 Paul Hindemith

I. Konzertante Ouverture
II. Sechs Variationen über das Lied,
"Prinz Eugen, der edle Ritter"
III. Marsch

The Voyages of Ibn Battuta Randall Snyder

Premiere Performance

Symphony No. 4, Finale P.I. Tchaikowsky
(Safranek)

Additional clinic and discussion sessions included the following:
"Crisis in Our School Music Programs: Identifying the Causes,
Exploring Solutions." — Russell Pesola (Concordia College), James
Boesen (Principal, Apple Valley High School), Paul Haack
(University of Minnesota), Michael Hiatt (Anoka Senior High School),
Daniel Kohut (University of Illinois), Stephen Schultz (University of
Minnesota), Robert St. Clair (former Principal, Hopkins West Junior
High School).

"Open Rehearsal of *Serenade in E-flat, Op. 7*" — Frederick
Fennell.

"Composers' Forum" — Sharon Moe Miranda (New York),
Timothy Mahr (University of Minnesota-Duluth), Soichi Konagaya
(Tokyo, Japan), Libby Larsen (Minneapolis, Minnesota).

"Time and the Winds Re-visited" — Frederick Fennell.

"Mini-Conducting Symposium with the Golden Oldies Band"
— Mallory Thompson (University of South Florida), Craig Kirchhoff
(Ohio State University), H. Robert Reynolds (University of Michigan),
John Paynter (Northwestern University).

Cassette tapes of performances at the North Central Division
conference are available for \$7.00 including tax and shipping, with
a \$1.00 discount for every 3 tapes ordered. Check must accompany
the order. Make checks payable to: Westmark Tapes, 8345 Duluth
Street, Golden Valley, MN 55427.

